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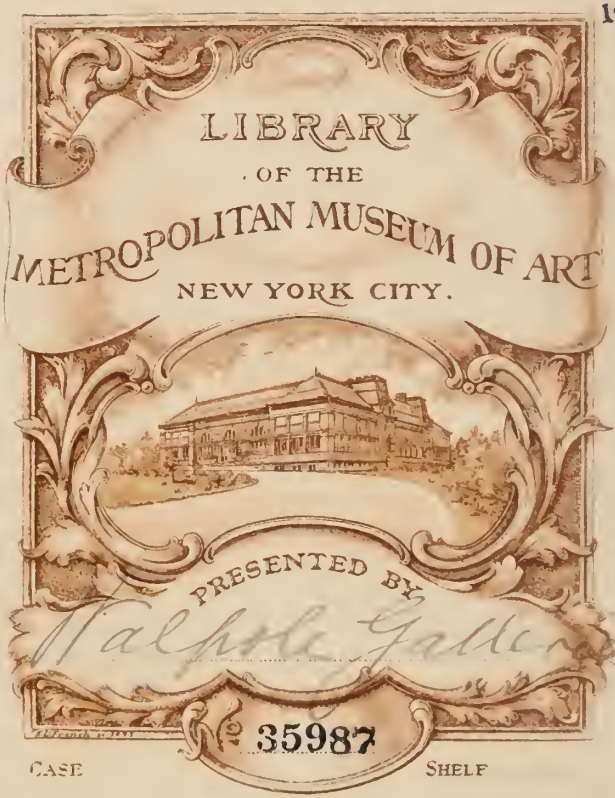

ILLUSTRATED CATALOGUE

Japanese Color Prints

Chinese and Japanese Paintings
Japanese Books, Ancient Japanese
Brocades, Chinese Embroideries

Selections from the
Collection brought to America by

HOGITARO INADA
OF KYOTO

With additional prints

To be sold by Auction

Tuesday and Wednesday Evenings
March 26, 27, 1918
at 8:15 o'clock

The WALPOLE GALLERIES
No. 10 East 49th Street
New York

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2. The highest bidder to be the buyer; in case of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision shall be final. He may also reject any fractional or nominal bid calculated to delay or injuriously affect the sale.

3. Buyers to give their names and addresses and to make such cash payments on account as may be required in default of which the lots purchased to be immediately resold.

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6. This catalogue has been compiled by competent cataloguers; the various lots offered are described with care and accuracy and they will be sold not subject to return.

7. The Walpole Galleries, if requested, will forward purchases at the buyer's risk and expense.

Material on exhibition three days before the sale.
Priced copies of this catalogue at $1.00 each.

THE WALPOLE GALLERIES.
Edward Turnbull
Lenore Young Turnbull
No. 10 East 49th Street, New York.

This sale will be conducted for the Walpole Galleries by
MR. DANIEL R. KENNEDY.

Telephone, Murray Hill 6512. Catalogues on request.

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No. 40. Shunko.

Japanese Color Prints

CHINESE AND JAPANESE PAINTINGS, ANCIENT JAPANESE BROCADES IN SQUARES, STRIPS AND HANGINGS, CHINESE EMBROIDERIES, GOLD FANS.

Selections from the
Collection brought to America
by

HOGITARO INADA
of KYOTO

Large Head by Shunko; "Rain at Shono," "Snow at Kambara," a Kisokaido print and other rare prints in the first impressions by Hiroshige; "Young Girl" by Harunobu; a Buncho with two Figures; a number of Prints of the Beautiful Women of Japan by Yeishi, Kyonaga, Koriusai, and Utamaro; the rare "Lady Bathing" by Shucho, Surimono, etc. With additional prints from private collections, including a print from Utamaro's "Famous Beauties in their Private Apartments," a portrait of Kunisada, a rare Masanobu, Hiroshige's panel of the "Stork and Blue Flowers"; Hosoye prints by Shunsho, Shunko and Toyokuni, etc.

To be Sold at Auction

Tuesday Eve., March 26, 1918 Lots 1-232
Wednesday Eve., March 27, 1918 Lots 233-489

at 8:15 o'clock

THE WALPOLE GALLERIES
No. 10 East 49th Street NEW YORK
Telephone, Murray Hill 6512

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ILLUSTRATED CATALOGUE

Selections from the Collection of Hogitaro Inada

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LIST OF ILLUSTRATIONS.

Plate 1.

KOBAYASHI KIOCHIKA.

1. NIGHT VIEW OF FUJI FROM YEDOBASHI. Very effective printing, the nearer objects looming large as they do at night.

2. PASSING STORM, SUNSET, on the banks of the Sumida River.

KUNINAO,
Pupil of Toyokuni I.

3. SCENE IN THE YOSHIWARA. Showing the barred window near which the women are seated. Oblong.

KUNIYOSHI, 1798-1861.

4. FUDO TEMPLE AND SURROUNDING LANDSCAPE. One of the scarce landscapes by Kuniyoshi. Oblong.

5. LOOKING UP THE SUMIDA RIVER. Fine river landscape by Kuniyohi.

6. TRIPTYCH BY KUNIYOSHI. Tametomo killing a giant crocodile, his hands delayed by ghostly visitors. Superb treatment of the high blue seas through which the crocodile is moving.

7. TWO STARS MEETING. Tanabata and Orihime, who only meet once a year on the "7th night of the 7th month" when the Milky Way forms a silvery bridge for their meeting. First impression, showing the grain of the block.

8. GIRL WITH BLUE UMBRELLA IN A BOAT DURING A HEAVY SHOWER. A charming print, notice the artistic license which prevents the rain from falling in the foreground.

9. KUNIYOSHI DRAWING. Fisherman moving his boat out from the reeds at night. Unsigned.
Drawings by the artists of the Ukiyoye are very seldom offered.

10. KUNIYOSHI DRAWING. Man frightened by the ghostly appearance of Kimonos hanging on the neighboring balcony. Unsigned.

KUNISADA, 1786-1865.

11. NIGHT STREET SCENE. TRIPTYCH. A girl swinging a lantern on a pole lights up two other girls and a Dog fight; the passers-by as shadows.

12. A COURTESAN LIFTING AN ANDO. Notice the fine printing where the light from the lantern strikes her figure and the doorway where she appears.

13. GIRL LOOKING IN A MIRROR. Night scene; she is standing on the balcony near a tray with a blue bowl.

14. TIGER AND BAMBOO. A powerful two-color print in the style of Hanabusa Itcho. Broadsheet.

15. FAN PRINT OF NICE QUALITY. Actor as a Courtesan seen at bust length.

16. ACTOR AS THE PRIEST MONGAKU, concentrating his thoughts in a waterfall; above Fudo the Wind God precedes a heavy rain.

KYOSAI.

17. GOLD FAN BY KYOSAI. A snail on a Banana Leaf, on a gold background. Signed. Date about 1870.

IPPITSUSAI BUNCHO, 1765-1775.

18. SQUARE PRINT WITH TWO FIGURES. Two actors, a man and woman, in a scene near a Garden Lantern; a very fine impression published by Maruko.

(See Plate No. 2.)

MIYAGAWA CHOSHUN,
Unsigned, but attributed to him.

19. ORIGINAL PAINTING ON SILK. A man and a woman, seated drinking sake, with an attendant. 6½x11 inches.

GAKUTEI, 1730-1760.

20. CARP AND SEAWEED. Finely printed, a rare subject much sought for. Chuban form.

HARUNOBU, 1725-1770.

21. YOUNG GIRL POSING AS PRIEST SAIGIO, seated before a Screen admiring Mt. Fuji. Very early work, unsigned. Chuban form.

(See Plate No. 2.)

22. SIX TAMAGAWA SERIES. Girl holding a child by the hand carries a tub of water for "moon's reflection" on her head, to celebrate the "15th Night of the 8th Month." Unsigned.
Fine condition and coloring.

23. BLEACHING LINEN. Two girls at work on a Verandah near a barred window, the cloth on which they work printed in gauffrage.
Fine condition and coloring.

HOKKEI, 1780-1856.

24. ONI WRITING THE TITLE OF HIS ACCOUNT BOOK, preparing to visit the people on New Year's Day. Hosoye form on a yellow ground.

HOKUGA,

Pupil of Hokusai.

25. PAINTING ON SILK. SIGNED. Kintoki on his black bear. 5½x4 inches.

HOKUSAI, 1760-1849.

26. "HOT SPRINGS AT HAKONE." Oblong print from the "100 Poets" Series.

(See Plate No. 4.)

HOKUSAI'S "36 VIEWS OF FUJI."

Four of the best prints of the series.

27. THREE HORSEMEN GALLOPING AGAINST THE WIND, in sight of the "red Fuji" of Sekiya, on the banks of the Sumida. Fine condition with small top margin.

A much liked print from the "36 Views."

28. MT. FUJI FROM INUME PASS. Travellers climb the steep green hills to right in view of Fuji flecked with melting snow on the blue, with floating purplish clouds. Fine clear print.

29. MT. FUJI FROM USHIBORI. Part of a large junk moored in the reeds obscures the foreground across which rises a white and green Fuji.

A splendid impression in fine condition. Rare.

30. MT. FUJI SEEN FROM THE PINES OF YENZAN IN AOYAMA. Fine printing and condition.

31. ZAIMOKU-GASHI. Two ladies enjoying the view of Fireworks over the distant bridge and city. Oblong.

TORII KIYOHIRO, 1740-1764.

32. PRIMITIVE. LOVERS UNDER A WILLOW TREE. Hosoye in two colors and black.

KIYONAGA, 1742-1815.

33. THE COURTESAN WAKAKUSA OF CHOJIYA, with her Shinzo and Kamuro. Published by Yeijudo.

Broadsheet showing a group of women such as Kiyonaga is famous for; the prevailing tone is soft rose color with admirable use of black in the Bamboo Robe of the central figure and those of her little maids.

(See Plate No. 3.)

TORII KIYOTSUNE, 1750-1770.

34. GROUP OF PEOPLE ENTERING TOYEZAN TEMPLE. Three color print of large size, the Guardians of the Temple on either side of the doorway.

A VERY RARE AND FINE EXAMPLE OF PRIMITIVE PRINTING.

NAGATOSHI.

35. GOLD PAINTING ON BLACK SILK. KAN-U, great Chinese warrior and attendants. Signed. 10½x7½.

SADANOBU, 1830.

36. "FIFTH DAY OF THE FIFTH MONTH." Four Ladies celebrating the Festival. Unusually large oblong Surimono.

TAMAGAWA SHUCHO, 1790-1810.

37. LADY KNEELING BEFORE A TUB BATHING HER NECK AND SHOULDERS. Her thin black gauze robe has slipped down to her waist; the yellow tone of the tub repeated in the screen behind her.

RARE BROADSHEET IN FINE CONDITION.

(See Plate No. 2.)

38. AUTUMNAL BREEZES. Two girls, one in black net flowered with cherry blossoms in gauffrage, and another in light lavender walk on the bank of the Sumida River, shielding their faces from the fresh Autumnal breeze; celebrated in the poem by Yashuhide in the panel to the left.

SHUNCHO, 1775-1800.

39. LADY WALKING. She is attended by a maid who carries an umbrella over her, a small boy, and a huge Wrestler who carries her baby on his shoulder.

Very fine and rare broadsheet.

(See Plate No. 2.)

SHUNKO, 1765-1800.

40. ICHIKAWA MONNOSUKE AS SOGA-NO-GORO. Large Head of this famous actor, which suggests Sharaku, but is EARLIER WORK THAN THAT OF SHARAKU; the sweep of line is admirable and the registration and coloring leave nothing to be desired.

(See Frontispiece.)

41. MONNOSUKE AS A DAIMIO. Fine hosoye form on grey and yellow ground.

SHUNSEN, 1740-1760.

42. ACTOR AS A WOMAN, holding up a drawing. Very fine example in biscuit color on a yellow ground. Hosoye form.

SHUNYEI, 1769-1819.

43. HOSOYE FORM. Actor as a woman. Very fine example in sand color and black.

SHUNZAN, 1760-1800.

44. COURTESAN WATCHING HER SHINZO TEACH THE LITTLE KAMURO TO WRITE. A graceful and well printed group. Chuban form in fine condition.

Dated 1797, on the page of the book held up by a Shinzo. DATED PRINTS ARE ALMOST UNKNOWN.

TOYOHIRO, 1773-1832.

45. LADIES ADMIRING CHERRY BLOSSOMS. Printed in gauffrage and a fine black on a yellow ground.

TOYOKUNI I., 1789-1825.

46. GEISHA VIEWING FIREWORKS. With a little boy who is going to make a celebration of his own.

47. FAN PEDDLER WITH A LOAD OF FANS. Broadsheet.
An interesting example, being drawn by Toyokuni for the maker of the Keishu fan in order to advertise it. Splendid lines and condition.

48. SEGAWA ROKO AS A WOMAN. Hosoye form, but a little larger than usual.

49. THE BAMBOO GROVE. Triptych. Actors and Geishas visiting Inari Temple. The grey green and black of the slender Bamboos forms a charming background for the rich black and soft colors of the robes, which are patterned in gauffrage. Fine example.

50. GEISHA LISTENING TO A CUCKOO CALL IN MAY; she is serving lunch on the balcony, where two men have trial in competing strength of wrist.

51. THREE LADIES AT YENOSHIMA, admiring the scenery. The prevailing tone of their robes in biscuit bordered with dull green. Fine condition and registration.

52. SMALL PAINTING BY TOYOKUNI II, SIGNED. An actor standing, deep blue background heightened with gold. 8x6½″.

UTAMARO, 1753-1806.

53. MAKIGINU SPEAKING TO A GEISHA SEATED PLAYING THE SAMISEN. Very early broadsheet as evidenced by the square characters of the signature; published by Tsutaya.
(See Plate No. 3.)

54. FESTIVAL OF MAY 5TH. A tall Courtesan in a robe of dead black tying her rose colored obi; her fan and over-robe handed her by kneeling Shinzo and Kamuro.

55. TAKASHINO OF TSUTAYA. A beautiful courtesan, seen at half length, writing a letter. Published by Isekin.
From the Hayashi collection, with seal.
(See Plate No. 3.)

56. TWO GEISHA GIRLS GATHERING YAMABUKI FLOWERS. A lovely figure in a black robe tied with rose color standing in the doorway while her companion cuts sprays of the tall blossoms. Broadsheet.

57. THE MERCHANT IKYU AND HIS MISTRESS YOSO-OI. She has risen to her feet from the bench under the Cherry Tree where he sits and smokes. A noted print.

KEISAI YEISEN, 1791-1848.

58. GIRL LIGHTING AN ANDO, NEAR A BLACK SCREEN. She wears flowered pink bordered in deep purple.

59. BAMBOO AND MOON, after a style of Chinese school. Oblong broadsheet. Scarce.

60. "BLUE PRINT." Chinese Lady with her Attendants.

YEIZAN, 1800-1825.

61. THREE GEISHA GIRLS PLAYING "KEN." Others amusing themselves in another room are seen in shadow. The central figure in a yellow robe of very unusual color.
Fine and well printed triptych.

62. LADY AND CHILD WITH SAMISEN; they are seated playing and singing.

63. SIX TAMAGAWA SERIES. Lady seated admiring the River at Ide.

64. YENOSHIMA. Oblong print, with little divers asking for coins.

65. LADIES AND COOLIES CAUGHT IN THE RAIN ON THE MOAT OF A CASTLE. Oblong print.

YEIRI, 1760-1810.

66. HERON ON A WILLOW IN THE SNOW. Square print in black and white of fine quality.

YEISHI, 1780-1805.

67. GROUP OF FOUR COURTESANS, including the famous beauty Kisegawa. Fine impression on a yellow ground.
(See Plate No. 3.)

UNSIGNED PRINT.

68. FALCON ON A BOUGH, printed in black on a blue ground.
A print after Nanpin, Chinese Artist.

HARUNOBU, 1725-1770.

69. AUTUMN RAIN. Small print with two girls. One hovers over a brazier; the other turning from the doorway to speak. A sharp rain begins to fall on the crimson maples.

HIROSHIGE, 1797-1858.

70. NIHON TSUTUSMI, on the way to Yoshiwara. Moonlight landscape from the "Yedo Meisho."
GOOD CONDITION: EXTREMELY RARE OBLONG PRINT FROM THIS SERIES.

71. MINAKUCHI. People working near the little group of thatched houses.

72. FUTAGAWA. Travellers approaching an Inn, extended landscape in the distance.

73. KAKEGAWA BRIDGE ON A WINDY DAY. A well known print.

74. MT. FUJI. Hillside Village Street, with stepping stones.

75. YOSHIDA. A bridge with sail boats in the shallow water near, rounded hills on the horizon.

76. FUJISAWA. Bridge and stream at the entrance to the Temple. Oblong print.

77. TEMPLE TORII AT MIMEGURI. Cherry blossoms on the shore, the Temple across the water.
Toto Meisho Series.

78. PANEL PRINT FROM THE "TOTO MEISHO." Uyeno Temple and bridge.

79. PANEL LANDSCAPE BY HIROSHIGE. Sail Boat near the shore at Gotenyama.

80. PANEL BRIDGE PRINT BY HIROSHIGE. Ryogoku Bridge on a summer afternoon, from the "Toto Meisho."

81. NARROW LANDSCAPE PANEL, from the "Toto Meisho." Susaki Beach.

82. BIRD AND FLOWER PANEL BY HIROSHIGE. Blue and white bird and blue Kohone blossoms.

83. HIROSHIGE KWACHO. A Blue bird with white breast tilted over a large soft pink Hibiscus blossom.

84. BLUE KWACHO. A long-tailed blue bird on a pendant pine bough; the only color in the crimson of his beak.
Very rare and fine Chuban print.

85. BLUE KWACHO FAN PRINT. A blue bird, with dull red crest, on a leafy bough. Chuban form.

86. YABUKOJI. Snow landscape from the "100 Views of Yedo." Upright series.

87. OMMAYAGASHI. The Sumida River by night, a famous night print, with the shadow of a Geisha on the boat moving across to the left.

88. EAGLE AT JUMANTSUBO. A noted landscape dominated by a great Eagle with outspread wings over a landscape sometimes called "Ten Thousand Acres."

89. SNOW GORGE FROM THE SHOKOKU MEISHO. Precipitous cliffs at whose base races a narrow stream reflecting the glittering stars above.

90. HIROSHIGE HARIMAZE. Four undivided prints on a sheet.

91. MT. FUJI FROM SHIOJIRI PASS. A winding yellow road between green hills leading to paint where a grey Fuji is seen beyond blue waters.

92. "MT. FUJI SEEN FROM THE LEFT." One of the noted upright prints from the "36 Views."

HOKUI, Pupil of Hokusai.

93. TRIPTYCH BY HOKUI. The ghosts of the Taira Clan haunting the Battle Ship of Yoshitsune. Powerful night scene.

HOKUSAI, 1760-1849.

94. LANDSCAPE. In the foreground a farmer's wife and child are seen taking lunch to her husband.

95. LADIES WALKING BY THE SUMIDA RIVER; Inari Temple is seen in the foliage beyond. Oblong.

96. BLUE CHUBAN PRINT. A Farmer washing "taro" in a wooden tub sees that the moon is rising.

KORIUSAI, 1770-1781.

97. HASHIRAYE. Pheasant at night, perched on a rock where peonies grow.

KUNISADA, 1786-1865.

98. "BLUE" PILLAR PRINT. A girl with a closed black and yellow umbrella; she is dressed in blue, her head wound in black.

SHUNSHO, 1726-1792.

99. JEALOUSY. ORIGINAL DRAWING IN WATER COLORS BY SHUNSHO, SIGNED. A woman, standing in a door way, shaded by bamboo, tearing a letter into pieces with her teeth, her expression one of smoldering rage. Her robe of heavy purple falls in soft folds, lightened with a lining of flowered blue and gold. Mounted on brocade as a kakemono.

KUNISADA TOYOKUNI, 1789-1825.

100. LANDSCAPE FROM THE MEISHO HAKKEI. Bridge at Kanazawa; rare print showing reflections of hill and bridge in the stream.

101. YENOSHIMA. The surf breaking heavily on the shore in the foreground. From the scarce oblong "Meisho Hakkei."

102. LANDSCAPE WITH MT. FUJI DOMINATING. Oblong print from the "Meisho Hakkei" or "Eight Views."

KUNIYOSHI, 1789-1861.

103. MAID ON THE BRIDGE. Pillar print. She wears a robe of blue and checks, carrying a raised umbrella.

104. A GIRL WALKING AT NIGHT BY TAMA RIVER.

Plate 2.

No. 37. Schucho.
No. 18. Buncho.
No. 39. Shuncho.
No. 21. Harunobu.

REKUSENTEI.

105. LADY TRAVELLER BY A STREAM. Scarce small print by this artist.

RISSHO.

106. THREE HALF BLOCKS FROM THE "RISSHO" TOKAIDO. Kusatsu, Yui and Fujiyeda.
Rissho is known as the Second Hiroshige.

107. TWO HALF BLOCKS FROM THE "RISSHO" TOKAIDO. Yoshiwara and Otsu. (2)

108. TWO HALF BLOCKS FROM THE "RISSHO" TOKAIDO. Arai and Iwabuchi.

109. HIRATSUKA. Half block from the Rissho Tokaido.

SADANOBU, 1830,

110. RYUANJI TEMPLE. Snow landscape from the half-block "Miyako Meisho" or famous places of Kyoto. A charming print, the snowy landscape set off by an expanse of blue water.

111. HIROSAWA LAKE. Twilight; the crescent moon over rounded hills. From the "Miyako Meisho."

SHUNCHO, 1775-1800.

112. HASHIRAYE. Lady in black gauze on the banks of the Sumida River in summer.
A desirable example in good condition.

UTAMARO, 1753-1806.

113. HASHIRAYE. YOUNG GIRLS IN SPRING. Fine registration and coloring; the latter is oxidising with time in a pleasing tone.

YEISHI, 1780-1805.

114. HASHIRAYE BY YEISHI. Two Geisha Girls on a balcony. A kneeling figure in grey leans her elbow on her chin, her companion standing behind her, wearing black gauze tied with old cherry color. A very satisfactory print in good condition.

YEIZAN, 1780-1830.

115. GRACEFUL PILLAR PRINT BY YEIZAN. A lady in lavender tied with a rich black obi.

116. PILLAR PRINT. Girl in black, lined with dull flowered blue raising an umbrella.

YOSHITORA.

117. TWO GIRLS ADMIRING A WHITE ELEPHANT MADE OF WHITE CHRYSANTHEMUM BLOSSOMS, the latter printed in gauffrage. Scarce oblong print.

118. TWO GIRLS ADMIRING MT. FUJI, made of Chrysanthemum blossoms printed in gauffrage. Oblong print, scarce.

119. GREEN AND GOLD FAN, Tosa School of about 1800. Bamboo Groove, Waterfall and Camelias.

120. GOLD FAN OF THE TOSA SCHOOL OF 1800. Wild Geese, Stream and Moon's reflection in gold.

SURIMONO.

121. CLUSTER OF WHITE AND LONG-PETALLED ROSE COLORED CHRYSANTHEMUMS. Oblong. Unsigned modern surimono and very decorative.

122. SURIMONO. With part of a brocade Tent and a Cherry Tree in blossom; the blossoms printed in gauffrage in the natural size. Unsigned.

123. SURIMONO. A great slowly rising sun seen from dewy Suzuki (reeds) and ripening rice. Oblong Surimono, unsigned, of great decorative quality.
The drops of dew printed in silver.

124. COURT LADY, her robes in silver and color under a gold cloud. Surimono by Yenagawa Shigenobu (1720-1740).

GAKUTEI, 1730-1760.

125. COURTESANS PAYING NEW YEAR'S VISITS. Surimono printed in bronze, silver and color.

126. SURIMONO. A Courtesan reading a letter; her voluminous flowered robes printed in gold and gauffrage over an inner robe printed in silver and gauffrage.

127. CHINESE SAGE. In a remarkable printing of gauffrage, silver and gold. He stands by a tiger under a bamboo.

128. KOMACHI THE POET. Admiring the cherry blossoms printed in gauffrage, her own flowing robes gauffered in their blossoms. Surimono.

129. GEISHA AND PEACOCK, unusually fine printing in silver, gold and color; the Geisha at half length on a bronze ground.

HOKKEI, 1780-1856.

130. GEISHA ADMIRING A KITE, showing picture of Danjuro. Surimono.

131. GEISHA OF THE GENROKU PERIOD (1680). Surimono in gauffrage, silver, bronze and color, with the original border.

132. WATANABE NO TSUNA, with his armor in lacquered black, silver and color. Surimono by Hokkei.

133. COURTESAN IN THE GUISE OF MONJU, seated on a Chinese Lion, pastel colors, silver and gauffrage printing, by Hokkei.

134. RINCHU, ONE OF THE HEROES OF SUIKODEN. Surimono by Hokkei printed in silver, black and color.

135. GEISHA PLAYING THE SAMISEN. Silver, color and ganffrage printing.

KUNISADA, 1786-1865.

136. GEISHA WALKING IN SPRING.
This and the following eight Surimons are from the small and well printed series showing girls from various classes in life in Japan.

137. DAIMIO'S ATTENDANT. Landscape background. Koban Surimono. By Kunisada.

138. COURTESAN IN A CRIMSON AND VOLUMINOUS ROBE, the Yoshiwara seen in the background.

139. YOUNG GIRL IN A CHERRY FLOWERED ROBE.

140. GEISHA OF THE FUKAGAWA DISTRICT.

141. SAN BASO DANCER. Koban Surimono.

142. WIFE OF A GENTLEMAN, reading a letter.

143. TEA HOUSE GIRL. Ryogoku Bridge in the background.

144. GEISHA TYING HER LOOSE CHERRY COLORED ROBE.

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145. ACTOR AS ROKUBU A WOMAN PILGRIM. Unsigned surimono richly printed in silver and colors. By Kunisada.

146. WHITE AND PURPLE IRIS, printed in gauffrage. Broadsheet of large size, date about 1820.
A rare sample of "Chiyogami," the lining paper of that early period.

147. PEONIES. Red, white (printed in ganffrage) purple and orange. Similar sample of "Chiyogami" or lining paper of about 1820.

SMALL PAINTINGS OF THE TOSA SCHOOL,
Date about 1800.

148. NOBLEMAN ARRIVING IN A STATE CARRIAGE.

149. BOATING PARTY. Man swimming with light to attract a Dragon. Very interesting.

150. COURTIER AWAITING A LADY.

151. NOBLEMAN RECEIVING A GUEST.

152. YOUNG NOBLEMAN AND THREE ATTENDANTS, one of whom shields him with an umbrella.

153. FATHER, MOTHER AND CHILD. Seated at the entrance of a house, suggestion of stream and garden.

154. CHINNEN. Sonan Gwafu. 25 *double plates in color.* Yedo: Kobayashi Shimbei, 1834.

155. MARUYAMA OKYO. En-ō Gwafu. 39 *plates in colors of landscapes, figures, birds and flowers, etc.* 2 vols. Kyoto: Yoshida Shimbei, 1837.

156. HANZAN. Naniwa no Nigiwai (Prosperous Osaka.) 51 *double-page plates in colors, of views and landscapes.* 3 vols. Osaka: Kawachiya, 1851.

157. HISHIKAWA SCHOOL. Yehon Takebayash Wa-Komaru (Life of Takebayash Wa-Komaru.) 3 vols., containing 24 double-page plates in black and white. Published about 1870.

158. KEISAI. Jinji Zuye. 23 *double-page plates in colors, mostly scenes with figures.*

159. HOKUSAI. Ryohitsu Gwafu. 19 *double-page plates in colors of landscapes, snow scenes, rain, etc.* Nagoya: Eirakuya, ca. 1835.

160. HOKUSAI. Fugaku Hiakkei (Hundred Views of Fuji.) 100 *plates in black and white.* 3 vols. Nagoya: Eirakuya, 1835-36.

161. NUMATA GESSAI. Onna Imagawajō (Education for Women.) 20 *plates in black and white.* 2 vols. Nagaya: Eirakuya, 1825.

162. ISE MONOGATARI. Explanations by Hosokawa Genshi of the Ise Monogatari supposed to be written by Narihira. 16 *plates in black and white.* 2 vols.

163. KYOSAI. Kyosai Hiakki Gwadan (Hundred Ghosts and Spirits.) 25 *double-page plates in colors of ghosts, spirits, dragons, etc.* Tokyo: M. Inokuchi, 1889.

164. SHIGENOBU (YANAGAWA). Bijin Imayo Nishiki (Various Occupations of women.) 17 *double-page plates in colors.* 2 vols. Osaka: Wataya, about 1850.

165. TAITO. Eiyu Zuye (Pictures of Warriors.) 30 *plates mostly double-page, some tinted.* Published about 1835.

166. TORIYAMA SEKIYEN. Suiko Gwasenran (Illustrations of the Suiko-den.) 26 *double-page plates in black and white.* 3 vols. Dated 1777.

167. YEISEN (KEISAI). Nippon Shokei Shū. (Famous views of Japan.) 11 *plates, mostly double-page, in colors.* Yedo: Eirakuya, (about 1830.)

168. YOSHIUME. Kokkei Miyako Meisho. (Famous places of Kyoto with humorous subjects.) 19 *plates in color.* Published about 1860.

169. SHAKUYAKUTEI. Shakuyakutei Bunshu. (Poems by Shakuyakutei.) 19 *plates in colors, mostly double-page.* 3 vols. Published about 1840.

170. HOKUSAI. Wago Inshitsumon Yesho. (Moral instructions.) 27 *plates in black and white.* 2 vols. Published about 1825.

171. KANO SCHOOL. Gwako Senrau. Instructions how to draw pictures. *About* 90 *double-page plates in black and white.* 5 vols. Published about 1700.

172. KANO SCHOOL. Kyogwayen. A collection of humorous pictures by Kano School artists. 67 *plates, mostly double-page, in black and white.* 3 vols. Published about 1770.

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173. TOSA SCHOOL GOLD FAN, 1800. Snow covered willow on the banks of a stream, towards which a Wild Goose flies.

174. GOLD FAN OF THE TOSA SCHOOL OF 1800. Autumn Flowers and grasses, towards which a grey bird flies.

CHINESE SMALL PAINTINGS,
Kien Lung Period.

175. POPPIES. PAINTING ON SILK. Chinese. Kien Lung period. 8½x6½".

176. DAISIES AND BLUE FLOWERS. Small Chinese painting on silk. Kien Lung period. 8½x6½".

177. CHRYSANTHEMUMS. Chinese painting on silk. Kien Lung period. 8½x6½"

178. SMALL CHINESE FLOWER PAINTING ON SILK. Roses. Kien Lung period. 8½x6½".

179. SMALL CHINESE FLOWER PAINTING. Wild Sweet Peas. Kien Lung period. 8½x6½".

180. KIEN LUNG CHINESE LANDSCAPE PAINTING. River scene, with small boat approaching a hilly wooded shore. 9½x11".

181. KIEN LUNG CHINESE PAINTING. River flowing by steep hills, grounds, garden and large house in the foreground. 9½x11".

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182. OLD JAPANESE PAINTING OF 1700. A court lady seated, Tosa school. 6½x6".

183. PAINTING OF THE KANO SCHOOL. Red Nanten Berries snow-covered on a gold ground. An old painting of very fine quality, about 1750. 9x14".

184. JAPANESE PAINTING OF ABOUT 1750. High Priest. 8x4".

CHINESE EMBROIDERIES,

Kien Lung Period.

185. CHINESE BROCADE SQUARE. Small detached peonies in shades of red, orange, etc., on a basket weave of grass green. 27″ square.

186. CHINESE EMBROIDERY. Dragons of the Sea pursuing the Sacred Balls in gold and colors on a silk of midnight blue, iridescent blue border. 23x54″.

187. OLD CHINESE GOLD AND FLORAL EMBROIDERY. Lady holding up "Lucky Treasure," standing in a landscape with Cherry Tree, on a ground which has been entirely covered in gold. Circular, diam. 13″.

188. SMALL CHINESE EMBROIDERED SQUARE. Mythological Animal and the Burning Gem over the waves, in colors on a silver ground. 11½″ square.

189. CIRCULAR BLUE CHINESE EMBROIDERY. Howo Bird among the Clouds. Diam. 12″.

190. CHINESE BROCADE. Woven in a pattern of rows of Boys, alternating yellow and red in floral and hishigata patterns on a grass green ground. Lined with orange silk. 48x66″.

These figure weavings are very scarce.

JAPANESE TEXTILES.

Fine and Old Brocades in Strips, Squares and Hangings.

192. BROCADE SQUARE. Large bird and floral medallions in green, gold and purple on a light brown silk. Date about 1800.

193. BROCADE SQUARE of golden brown rep silk with large purple and ivory medallions of "jui" heads in ivory, blue, purple and gold. Date about 1800.

194. UCHISHIKI OR ALTAR SQUARE OF BROCADE. A small red and ivory blossom with leaves repeated on a fine quality of green silk woven in a shippo pattern in gold. Date about 1800.

A VERY FINE OLD PIECE. These small squares are similar in form, and all about 25 inches square.

195. LARGE BROCADE HANGING. Individual patterns of Buddhistic Wings, Sacred Fruit, Cloud and other symbolical designs thickly woven in the finest gold and silver on a dark blue ground. 2 x 2.8 yds.

A very fine piece, date about 1750 in fine condition.

196. PAIR OF BROCADE OHI IN BLUE, with the entire field covered in a small gold vine and flower pattern. Date about 1830. 60x10½″. (2)

197. BROCADE OHI. Dragons and Clouds in fine gold and iridescent colors on an old rose ground. Date about 1750. 12x60″.

198. OHI OF BROCADE. Botan, and Chrysanthemums in gold, soft greens and blues on a (faded) rose ground. Date about 1750. 60x12″.

199. BROCADE SQUARE. Small overlapping medallions in gold entirely cover a ground of orange silk. 19th century. 25x25″.

200. ANCIENT GREEN AND GOLD BROCADE SQUARES. Alternating diamond panels in green and gold containing fans in the same weave. Date about 1700. 24″ square.

201. ANCIENT BROCADE SQUARE IN GREEN AND GOLD, in a shokko pattern on a reddish brown ground. Date about 1750. 25″ square.

202. BROCADE SQUARE. Howo medallions in Chinese blue, green and gold interspersed with sprays of Kiri and other blossoms in gold, on an orange ground. 26″ square.

203. BROCADE GOJO, OF SILVERY TONE. The pattern in diamond shape leaf panels in green enclosing medallions of moths in ivory and golden brown, with gold dewdrops here and there. 48x23″.

204. OHI IN BLUE, SILVER AND COLORS. In a pattern of Howo Birds in medallions.

205. OHI OF GOLD AND IVORY BROCADE. Dahlias, Peonies and leafy scrolls in gold and iridescent blue, green and magenta on an ivory ground.

206. OHI OR SHOULDER BAND. Bird and floral medallions in soft iridescence on a crimson ground. 60x12″. Date about 1800.

207. OLD JAPANESE BROCADE STRIP. In Persian colors heightened with gold. A very handsome piece. 55x10″. Date about 1800.

208. SOFT BROWN AND GOLD BROCADE SQUARE, with medallions and cloud forms in soft blues and greens. Date about 1800.

209. BROCADE SQUARE OF ABOUT 1800. Rope medallions in gold enclose single flowers in soft colors outlined in gold, on an old red ground.

210. UCHISHIKI BROCADED IN PEONIES in gold, blue and various colors on a dull orange ground. Date about 1800. 26x22″.

211. GOJO IN GREEN AND GOLD BROCADE. Floral Scrolls in a graceful pattern on a green ground. Date about 1750.

212. OHI OF BROCADE. Small floral pattern on a ground of robin's egg blue. 62x12″. Date about 1800.

213. PAIR OF OHI BROCADED IN BLUE AND GOLD. Small leafy medallions on a lattice interrupted by butterflies, in gold and soft color on a deep blue silk ground. Fine quality, date about 1800. 62x12". (2)

These Brocade strips seldom come in pairs.

214. OLD OHI OR STRIP OF SILK AND LINEN. Large peony blossoms in soft colors on a tarnished silver ground. Time worn. Date about 1800. 60x12".

215. SMALL OHI OF BROCADE. Bird medallions and flowers on a green ground, lined with purple net. 47x9½". Date about 1800.

216. FINE OLD OHI IN BLACK AND GOLD BROCADE. Date about 1800. Cherry blossom medallions in black enclose single Dahlias and Peonies in gold, ivory, blue and green, all on a gold ground. 62x12".

217. BROWN BROCADE SQUARE, woven in a pattern of Waves and blossoms in iridescent blues and greens. Date about 1800.

218. BROCADE SQUARE OF CLOUDS AND PEACOCK FEATHERS in iridescent colors on a light brown ground. Date about 1800. 26" square.

219. FINE OLD BROCADE SQUARE OF IVORY GROUND, with large open peonies in iridescent reds and blues. Date about 1800. 26½" square.

220. GOJO OF ANCIENT BROCADE. Peonies, leaves and branches in fine gold on a (faded) rose ground.

A very fine old piece in good condition. Date about 1700.

221. FINE BROCADE STRIP OF ABOUT 1800. Small dragons and clouds woven in the finest gold on blue silk. Date about 1800. 54x11".

222. ANCIENT BROCADE OHI. Botan or peonies and foliage woven in gold on a (faded) rose colored silk. Date about 1700. 56x12".

223. OHI OF ABOUT 1750. Conventional chrysanthemums in delicate apple green and ivory, enhanced with gold on a (faded) mulberry ground. Very fine piece. 65x12".

224. BROCADE STRIP. Sprays of the Cherry Blossom in ivory and pastel colors woven in relief on a dull green ground. 62x12". Date about 1750.

225. UCHISHIKI OF CLOTH OF GOLD. Boys and mythological animals woven in gold on a dull green ground. Unlined, as in the lot preceding. Date about 1800.

The woven figure square are very rare.

Plate 3.

No. 33. Kiyonaga.
No. 67. Yeishi.
No. 55. Utamaro.
No. 53. Utamaro.

226. UCHISHIKI OF BROCADE OF UNUSUAL PATTERN. Stripes of gold, blue and tan enclose small flowers heightened in gold. Date about 1800. 24″ square.

227. UCHISHIKI. Brocaded in a pattern of Bird and Peony medallions in soft iridescent colors and gold on an old red ground. Date about 1800. 26″ square.

228. GOLD AND ORANGE SHICHIJO, or Priest Robe. Bird and Dragon motif in the finest gold on an orange ground. Date about 1800. 2 yards 8x1 yard 3″.

An unusually decorative piece; it is well known that fine gold weaving of this quality does not tarnish.

229. OHI OF BROCADE. Sprays of Coral in red and gold alternated with waves of blue and green. Date about 1800. 62x12″. Lined with brown silk.

230. OHI IN FLOWERED CHINESE BLUE BROCADE; the small flowers and leaves in the bronze and biscuit shades. 56x12″. Date about 1830.

231. OHI IN A RICH PATTERN. Cloud Forms and small Dragons rich colors and gold on a dark blue ground. A very handsome piece. 52x12″. Date about 1800.

232. OHI OR SHOULDER STRIP. Large blossoms in iridescent colors outlined in gold, the stems woven in gold on a ground of midnight blue. Date about 1800. 60x12″.

SECOND SESSION

Nos. 233-489.

PAINTINGS OF THE TOSA SCHOOL,

Date about 1700.

233. COURT NOBLE AND RETAINERS SEATED. Broadsheet size.

234. FAMILY SCENE. Interior.

235. OLD PAINTING OF THE TOSA SCHOOL. About 1700. Nobleman and Two Ladies seated. Valuable for the study of the early coloring.

236. OLD GOLD PAINTING OF THE TOSA SCHOOL OF 1700. A Court Noble on horseback, with retainers.

237. OLD GOLD PAINTING, Tosa School of about 1700, showing the Balcony of a house and three men and a State Carriage or Kago.

238. TOSA SCHOOL PAINTING OF 1750. Scene in the Imperial Palace.

239. CHINESE SUBJECT. The reception of a visitor.

240. GOLD FAN OF THE TOSA SCHOOL OF 1800. Warriors approaching a Temple, where a Priest sits.

241. GOLD FAN OF THE TOSA SCHOOL OF 1800. Shigenori welcomed by the soldiers of his Father.

JAPANESE TEXTILES.

Fine and Old Brocades in Strips, Squares and Hangings.

242. OHI OF GREEN BROCADE, in a floral pattern of large bunches of blossoms in ivory, iridescent colors and bronze.

243. BROCADE STRIP OF CLOTH OF GOLD, in a pattern of floating Lotus leaves and clouds in sunset colors. 62x12″. Date about 1800.

244. BROCADE OHI. Cherry blossoms outlined in gold and fans on a soft brown ground. Date about 1800. 60x12″.

245. BROWN AND IVORY OHI. Unusual "splash" weaving with sprays of autumn flowers in gold. Date about 1800.

246. BROCADE OHI OR ABOUT 1800. Dark brown ground with tiny gold medallions of flowers, animals and birds. Date about 1800.

247. BROCADE SQUARE. Winged Buddhistic robes and Temple Ornaments in iridescent colors, woven with gold and silver on a brownish red ground. 25″ square. Date about 1750.

248. BROCADE SQUARE IN RICH DARK COLORS, in a pattern of floral squares and diamonds enhanced with gold and silver. Date about 1800. 32″ square.

249. ORANGE AND SILVER BROCADE SQUARE, in a Peony pattern. Date about 1800.

250. BROCADE STRIP. Feathers, wings, etc., in gold on a rose ground. 10x58″. Date about 1750.

251. OLD BROCADE SQUARE. Medallions of conventional Chrysanthemums and Cherry blossoms in yellow green and ivory tones on a silvery blue ground. 22″ square. Date about 1750.

252. BROCADE SQUARE. Shokko pattern in silver enclosing Botan and chrysanthemum in soft iridescent colors, on an old brownish red ground. Date about 1700. 26″ square.

253. BROCADE SQUARE. Cherry Blossoms in blue and ivory alternate with Chrysanthemum in apricot and delicate green, and others woven in gold on a (faded) rose ground. 25″ square. Date about 1750.

254. GOJO OF BROCADE. Pattern of floating Cherry Blossoms in ivory, delicate green and black on a (faded) orange ground. Lined with purple silk. 54x28″.

255. GOJO IN SUPERB GREEN AND GOLD BROCADE. Irregular open triangles in gold on a ground of fine green tone, woven here and there are six large Howo Birds and Cloud forms in sunset colors. Date about 1750. 54x28″.
One of the finest pieces of the collection.

256. BROCADE OHI OF ABOUT 1800. Bird and floral motif in ivory and iridescent blues on an orange ground. 62x12″.

257. OHI OF SOFT BROWN, brocaded in floral patterns and tarnished silver. Date about 1800.

258. BROCADE STRIP IN GREEN AND SILVER. Large peonies and scrolls in silver on a green ground. Lined with brown brocade. 58x10″. Date about 1800.

259. BROCADE OHI OF ABOUT 1800. Peonies and Chrysanthemums in soft colors on an old red ground. Date about 1800.

260. GREEN AND GOLD BROCADE OHI. Peonies and Dahlias in gold and iridescent colors on a very dark green ground. 64x11½″. Date about 1800.

261. SILVER AND BROWN BROCADE. Medallions of cherry blossom shape enclose single flowers in golden browns and ivory, on a silver ground. Date about 1800.

262. BROCADE SQUARE. Small floral medallions woven in silver, gold, etc., almost cover the field of old red. Date about 1800.

263. UNUSUAL BROCADE SQUARE OF APRICOT YELLOW, with open unending ovals, interrupted by Winged Dragons, outlined in silver. Date about 1800. 25″ square.

264. LARGE SHICHIJO OR PRIEST'S ROBE OF GOLD AND ORANGE BROCADE, with floral insets in silver, iridescent blues and darked brocades. Lined with green silk. Length 2 yards, width 1 yard. 19th Century.

265. OHI OR SHOULDER STRIP. Made up of insets of rich gold brocade, with others of floral pattern, and a few in plain orange and purple silk. 1830. 58x12″.

266. OHI OF OLD BROCADE. Botan or Peonies in Chinese blue, and delicate green enhanced with silver woven into a shimmering ground of faded rose. 52x11″. About 1750.

267. OHI OR SHOULDER BAND. Old brocade strip of floral pattern in irregular diamond panels of brown, all on a dark blue ground. Date about 1750.

268. OHI OF SILK AND LINEN TISSUE. Floral pattern in soft colors on an ivory tissue ground. The insets are fine gold brocade. Date about 1800. 62x12″.

269. GREEN AND SILVER BROCADE SQUARE. Conventional Chrysanthemums in ivory and silver on a shippo ground. Date about 1800. 22″ square.

270. BROCADE SQUARE. Peonies, Dahlias and foliage in gold and colors on an old red ground. Date about 1800.

271. BROCADE SQUARE SIMILAR, but the pattern slightly different.

272. SHICHIJO OF IVORY, GREEN AND GOLD BROCADE. Irregular shokko pattern in floral medallions, the prevailing tone being ivory, the patterns outlined in gold. 2.12x1.8″ lined with green silk, date about 1800.

273. OHI OF OLD BROCADE. Irregular diamonds woven in gold enclose small peonies in shades of brown, all on a green ground. 56x12″. Date about 1800.

274. BROCADE STRIP AFTER THE OLD CHINESE STYLE OF WEAVING. Large blossoms and gold Dragons on an orange ground. Date about 1800. 60x12″.

275. OHI OF GOLDEN BROWN BROCADE, in a self pattern of Cherry blossoms. Date about 1800. 52x9½″.

276. BLUE AND GOLD BROCADE STRIP. Lattice pattern in gold with small floral medallions on a ground of unusually fine blue. Lined with blue silk. 58x11″. Date about 1800.

277. BROCADE STRIP. Kiri Pattern and basket weave in ivory on a brown ground; lined with brown brocade. 15x48″.

278. UCHISHIKI OF CLOTH OF GOLD, with gold floral medallion on blue. Date about 1800; unlined in order to show the richness of the material used. Date about 1800. 26″ square.
A very fine piece.

279. PAIR OF BROCADED SQUARES. Rich pattern of Shokko in gold enclosing single blossoms of the Dahlia and Cherry enriched with gold, all on a deep green ground. Date 1800. (2)
These brocades are very seldom found in pairs.

280. UCHISHIKI IN RICH SILK OF CHINESE RED, with Bird, cloud and Dragon motif in colors and gold. 1800. 25″ square.

281. BROCADE SQUARE. Date about 1800. Medallions in biscuit color with some red and gold lines on a green "rep" ground.

282. BROCADE SQUARE. Musical instruments, fans with cords, woven in gold and soft iridescent colors on a rich green ground. Date about 1750. 25″ square.

283. UNUSUALLY FINE SILVER BROCADE, Known as the Atsuita Ori weave in a small flower in Chinese Orange color, with much gold foliage and small figures, all on a silver ground. 35x26″. Date about 1800.

284. OLD BLUE AND GOLD BROCADE, in a fan and scroll pattern. Date abou 1800. 21″ square.

285. GOLD AND PURPLE BROCADE STRIP. Chrysanthemums, Peonies and Swastiki in gold of fine quality brocaded on a purple ground, orange silk lining. 10x54″. Date about 1750.

286. OHI OF ANCIENT BROCADE. Cloth of gold and faded rose in Chrysanthemums and floral scrolls.
An old brocade, date about 1700.

287. LARGE BROCADE HANGING. Buddhistic Wings, Sacred Fruit, Clouds, and other symbolical designs developed in fine gold on a dull green ground. 2x1.8 yds.
An unusually fine piece in fine condition. Date about 1750.

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288. GOLD FAN OF THE TOSA SCHOOL. View of Matsushima. Date about 1750.

289. OLD SILVER (FOLDING) FAN, about 1750. Shoki with captured Oni. His robes of fine green and black against the old cloudy silver of the fan. Date about 1750.

SMALL PAINTINGS OF THE TOSA SCHOOL,
Date about 1750.

290. FAMILY SCENE. EVENING. Gold Painting.

291. NOBLE AND HIS WIFE AND DAUGHTERS. Interior.

292. BALCONY ENTRANCE OF A HOUSE, with four people, a man approaching.

293. MUSICAL PARTY OF SEVEN MEN, some playing, the three at the back singing.

294. COURT NOBLES SEATED, background of a screen with landscape.

CHINESE PAINTINGS OF THE KIEN LUNG PERIOD.

295. SMALL CHINESE FLOWER PAINTING ON SILK. Garden pinks and old blue cornflowers. 8x6″. Kien Lung Period.

296. EARLY KIEN LUNG PAINTING ON SILK. A spray of Syringa Blossoms and small green orchids. Chinese painting on silk. 9x6½″.

297. SMALL CHINESE PAINTING ON SILK. Pink wax flowers. Kien Lung period. 8½x6½″.

298. PEONIES. KIEN LUNG PAINTING ON SIK. 8½x6½″.

299. KIEN LUNG PAINTING ON SILK. "Touch-Me-Nots" and a single red carnation. 8½x6½″.

300. CHINESE BIRD AND FLOWER PAINTING. Kien Lung period. Pair of black-crested yellow birds on a Plum Branch near red Camelias. Painted on silk with fine brush work worthy of attanetion. 10x12″.

301. CHINESE BIRD AND FLOWER PAINTING. Three grey and red birds on a white Cherry Bough, seal signature. Kien Lung period, finely painted on silk. 10x12″.

302. KIEN LUNG CHINESE PAINTING. Landscape showing hills, an arched stone bridge over a stream, a palace, winding paths, etc. 9½x11″.

303. CHINESE LANDSCAPE PAINTING. Kien Lung period. Houses on the shore, back of which are wooded hills. 9½x11″.

304. CHINESE LANDSCAPE PAINTING, with water view, and little drum bridge to the right. 9½x11″. Kien Lung period.

HIROSHIGE'S "60 ODD PROVINCES."

Eight prints, including the famous "Naruto."

305. RAPIDS AT NARUTO.
A Superb Impression in Collector's State. Note the fine gradation of the blue, the purity of the printing of the foam, and the purplish tone of the underside of the rocks pounded by the surf. Margins.

306. MT. HARUMA. A noted Snow landscape, with a narrow bridge across the gorge high above the swift blue stream.

307. TORNADO AT YAMABUSHI-DANI. Unusually fine and early printing, noted in the quality of the grey and of wind and rain, blue of the water. Margins.
With the Certificate and Seal of Mr. J. S. Happer.

308. SHITSUKURI. A VERY RARE SNOW SCENE. The daring composition of the foreground is necessary to give the idea of the great expanse of frozen water and snowy forests beyond.

309. GOKEI. Showing where the rough current has broken its way through great grey cliffs.

310. OTOKO-YAMA. The village in the bend of the wide river, with mountain piled on mountain on the further side.

311. KAGOWATASHI. The chasm over the river bridged by ropes.

312. ABUTO TEMPLE. High on the steep cliff. Night view.

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313. SHOHEI BRIDGE IN SNOW. From the Yedo Meisho, upright series. Well and clearly printed in a fine sharp impression showing the blue shadows on the hillside. Thick snow is falling.

314. COURTESAN AND LANDSCAPE. A most unusual blue print for Hiroshige. The upper panel is showing the Yoshiwara, also in blue. Very rare example.

315. PINK HIBISCUS AND A LONG BILLED YELLOW BIRD. Seen against a great slowly rising full moon. The composition and color of this Kwa Cho of high quality.

316. TANZAKU. Prevailing tone blue. Karashishi trying the strength of his little one, by throwing him over the cliff.

317. WHITE COCK, MORNING GLORIES AND UMBRELLA. A famous print. The cock, his plumage printed in gauffrage stands by a partly seen open black and yellow umbrella resting on the ground near blue Morning Glories. Upright (broad) panel.
THE BROADEST TANZAKU, a very rare subject; printed by Kikakudo.

318. YEDO-JIMAN OR "PRIDE OF YEDO." The Ferry at Hashiba. Heavy snow is still falling, the umbrellas of two ladies on the Ferry quite covered. Fine blue print.

HIROSHIGE'S UPRIGHT TOKAIDO.

Ten prints from this series.

319. GOYU. A print delicately colored in greens and blues.

320. SAKA NO SHITA. A waterfall high in the mountains.

321. YOSHIWARA RICE FIELDS. Considered one of the most majestic views of Mt. Fuji.

322. KAKEGAWA. People crossing the ford at the bend of the river.

323. OKITSU. The ford at the base of rounded hills, in fresh clear printing.

324. CHIRIU. Ragged pines on the high path by the rice fields.

325. FUTAGAWA. Village and shops on the road leading past a rounded mountain beyond.

326. YOSHIDA. Bridge and river, fresh and clear printing of one of the most attractive prints of the series.

327. AKASKA. Coolies jesting on the path through the marshes.

328. STEEP MOUNTAIN ROAD AT NISSAKA. Well printed in the atmospheric effect of the chasm beyond which looms a grey mountain.

Fifteen Hashiraye or Panel Prints by Noted Artists

HARUNOBU, 1725-1770.

329. HASHIRAYE. Hotei carrying a girl across a stream. The "Happy God" is not overburdened by the little lady in her flowered robes.

HITCHO,
Pupil of Hiroshige.

330. PEACOCK AND PEONIES. A cluster of huge pink peonies growing near grey rocks, past which walks a Peacock with outspread tail of splendid irideseent greens and browns.
The largest size Bird and flower panel. Fine quality showing plainly the Hiroshige influence.

HOKUSAI, 1760-1849.

331. HASHIRAYE. RARE TYPE BY HOKUSAI. Group of Dancers. "When all dance, one must sing." (Note the man with the umbrella at the top, who also sings.)

KIYONAGA, 1742-1815.

332. LOVERS WALKING. They wear the robes of summer, and he is carrying his large hat of woven straw. Hashiraye.

333. A GEISHA GIRL IN A GOWN OF BLACK NET, over which is tied a faint rose-colored obi. Note the printing of the arm through the gauze and the hand in which she carries a rose-colored unfolding fan.
A distinguished Hashiraye.

334. A TIRED GIRL WHO HAS FALLEN ASLEEP, dropping her book and samisen. She dreams she has met a Highwayman who took away her robes, and makes a pitiful crouching little nude figure in the dream shown issuing from her mouth. Hashiraye.

SHUNCHO, 1775-1800.

335. HASHIRAYE. Two lovers and a Chin Dog. She wears a loose robe of lavender and leans out of the window holding the leash of the dog her lover holds in his arms. He is seated leaning against a fan case of black lacquer.
A Fine and Desirable Example, of great delicacy of coloring enhanced with black.

KORIUSAI, 1770-1781.

336. CHOZAN OF CHOJIYA WITH TWO COMPANIONS READING A LETTER. Hashiraye of fine quality.

337. A COURTESAN WITH A MAN ATTENDANT, who carries an open umbrella. Hashiraye of fine lines.

338. HASHIRAYE. Lady writing, her companion playing with a dog. A print of subdued coloring, and gauffrage, the oxidization of time having softened certain colors.

339. TWO GIRLS AT THE WELL. One kneels in the foreground rinsing linen in a tub; her companion is drawing water from a well curb.
Koriusai is noted for the grace of his Hashiraye, of which this is a fine example.

KUNISADA, 1786-1865.

340. GIRL IN A DRESS OF STRIPED NET, reading a letter. Pillar print, fresh and brilliant impression and perfect registration.

Plate 4.

No. 374. Hiroshige.
No. 371. Hiroshige.

No. 26. Hokusai.
No. 344. Hiroshige.

SESSON,

One of the most noted members of the Kano School.

341. TEKKAI SENNIN. Ishizuri, or early color printing on black reserve. Hashiraye.

YEISHI, 1780-1805.

342. HASHIRAYE. Beauty standing holding an unfolding fan. Her "mon" of fan pattern doubtless designates that she is of the "house of the fan," Ogiya.

YUMIARI, Pupil of Shunsho.

343. TWO TEA HOUSE GIRLS. One kneeling by a tray, her companion leaning against the doorway under an orange lantern.
Hashiraye by a man whose work is little known.

HIROSHIGE, 1797-1858.

344. KARUIZAWA. FROM THE "KISOKAIDO SERIES." The village lit up by two fires; travellers pause at the one in the foreground to light their pipes.
Night view, note the printing of the tree in light and shadow.
(See Plate No. 4.)

HIROSHIGE'S "36 Views of Fuji."

Three well-known prints from the upright series.

345. FUJI FROM INUME PASS. A fine water view, the river flowing between grey cliffs, Fuji rising steeply from deeper grey heights beyond.

346. MT. FUJI SEEN THROUGH THE KNOT HOLE IN THE KOGANE CHERRY TREE. The blossoms in gauffrage.

347. MT. FUJI FROM OTSUKI PLAIN. Where a gentle stream winds among autumn grasses and flowers.

HIROSHIGE'S SHOKOKU MEISHO.

Five Upright Prints from the "100 Views of Japan."

348. KAMAGAFUCHI RIVER. Swiftly flowing streams and whirlpools, divided by lines of rock.

349. GOLD MINES OF SADO. Fine tones of yellow and grey blue.

350. LAKE SUWA IN WINTER. A clear and icy winter scene, lit up by the bonfire in the foreground, the printing of the drifting smoke very fine. Men are heating rods to crack the ice, then fishing for the eels as they come to the breathing spot.

351. MT. TATEYAMA. Violet and grey haze rising over the precipices.

352. MT. ASAMA. The volcanic Mountain of this region, with grey lava encrusted sides, round which rosy and violet fog drifts, blown by a strong Autumn wind.

HIROSHIGE'S YEDO HYAKKEI.

Twelve Prints from this upright series, all first impressions.

353. NIGHT FIREWORKS ON RYOGOKU BRIDGE. A superbly printed and early impression. Note the fine registration of the bursting rockets, and the grain of the block, the graded shadow of the bridge and softly lighted boats.

354. SUMIDA CHERRY BLOSSOMS. One of the finest prints of the series, in a fine quality of blue. First impression.

355. CAT OF ASAKUSA. View from the barred window over the fields to the Yoshiwara.
A noted print. VERY FINE IMPRESSION AND CONDITION, with margins. First Impression.

356. BIKUNI-BASHI. The bridge under heavy snow; the graded color of the foreground and the blue shadows show the FIRST IMPRESSION.

357. GEISHA ON THE BANKS OF THE SANYA-BORI. FIRST PRINTING with the stars reflected in the water, and the grain of the block shown.

358. OHASHI BRIDGE IN RAIN. A fine and sharp printing of a noted example.
FIRST IMPRESSION, fine condition and printing, particularly in the water and the Honjo shore seen through the grey mist of rain.

359. KIRIBATAKE. Midsummer landscape with the thick foliage of the Paulownia with seedpods forming.

360. TAIKO-BASHI SNOW. A scaree and very attractive bridge and snow print, the drum bridge in the foreground showing blue shadows.

361. ASAKUSA SNOW AND GIANT LANTERN. The oxidization of the original coloring is considered by many connoisseurs to improve the tone of the print, and throw into stronger relief the great black characters on the lantern.

362. SARUWAKACHO (OR STREET). The well-known "shadow" print from the "Yedo Hyakkei" in unusually fine printing with margins.

363. OKABE MOUNTAIN PATH. A print of cool greys, with white clouds floating through the mountain pass; the little yellow thatched Inn an admitable note.

364. NUMAZU SNOW LANDSCAPE. Fine impression with margins. Note particularly the graded blue shadows in the snow on the little bridges and the path beyond.

HIROSHIGE'S TOTO MEISHO.

Three prints from the oblong series.

365. IMADO, the smoke from the tile-kilns drifting across the scene.

366. WHITE CHERRY BLOSSOMS AT MUKOJIMA. A famous blue print. Very rare in good printing with margins as above.

367. ATAGO TEMPLE. Rainbow after the shower. Very early and fine impression of this scarce print, with the rainbow in the correct and subdued colors, very different from the garish effect usually offered.

HIROSHIGE'S TOKAIDO ROAD.

Eight prints from the best oblong series.

368. CLIFF AT YUI. Early impression with the grey flecks on the base of the mountain, the tone of violet in the cliffs to the left.

369. SPRING AT MARIKO. Considered an almost perfect print typical of the clear "washed" atmosphere of early spring, the freshly budding plums in gauffrage.

370. HAKONE. Early impression of the "painted rocks."

371. KAMBARA EVENING SNOW. First Impression, with margins and an unusually fine print.

Collector's Print. with the "points" of the first impression, the roofs to the right are shaded, as is also the triangular patch of foreground at the cottages to the left.

(See Plate No. 4.)

372. MIST AT MISHIMA. Perhaps the most celebrated of these Tokaido prints, and one of the most difficult to secure in fine condition as above.

373. FERRY AT ODAWARA. Fine early impression, with the mountains in the best coloring.

374. RAIN AT SHONO. The FAMOUS PRINT FROM THE "TOKAIDO." First Impression, with the accurate register and delicately graded colors desired in the fine prints from this popular block.

The characters on the umbrella carried by the men descending the hill are the marks of "first impressions."

(See Plate No. 4.)

375. YOSHIWARA. Horseman viewing Fuji from the left on the pine shaded road. Early and very desirable printing rarely offered.

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376. "YEDO MEISHO" OBLONG PRINT. Nihon Bridge, unusually well printed.

377. KANDA TEMPLE GROUNDS. Oblong series.

PRINTS FROM PRIVATE COLLECTIONS.

Added by permission of Mr. Inada.

HIROSHIGE, 1797-1858.

378. BATTLE IN THE SNOW BY THE 47 RONINS. With the original border.

379. WARRIOR MENACED BY THE RONINS, with the original border from the oblong Chiushingura series.

KITAO MASAYOSHI.

380. RAIN STORM AT NIGHT ON WARRIORS IN A BOAT. Sheet from a triptych, time worn, but fine effect of driving rain.

381. HUSBAND AND WIFE ROCKS. Upright print. Fine impression in good early coloring.

382. FESTIVAL BOATS ON THE RIVER. Night scene, good impression with margins, upright series.

KUNICHIKA.

383. PORTRAIT OF KUNISADA. Seen at half length holding a brush. Broadsheet.

The portraits of the artists of the Ukioye are very difficult to procure and form an interesting addition to any collection of Japanese Prints.

TOYOKUNI KUNISADA, 1786-1865.

384. FIREMEN OF THE OLDEN TIMES. Triptych. Showing three men. Interesting detail of fire-fighting apparatus.

385. GODS OF WIND AND THUNDER. Diptych.

386. HEAD OF A COURTESAN. Landscape background with sail boats.

387. ONOYE KIKUJORO DRESSING. Her grey gauze robe bordered with black, the kimono rack, black dressing table, bowls, etc., form interesting detail.

388. TRIPTYCH. Girls playing games. Winding stream and garden background make a most attractive subject.

KUNIYOSHI, 1789-1861.

389. A CONJUROR AT WORK. An example of the occult in which this artist takes high rank.

390. GIRL MAKING A GIANT SNOW MAN. She is blowing on her cold fingers. A very pretty print.

SHUNTEI.

391. HOSOYE WITH TWO ACTORS. Three-color print on soft old paper.

392. KUMAGAYE ON HORSEBACK. Preparing to swim his horse across Lake Biwa. Splendid and rare example of animal painting by this artist.

TOYOKUNI I., 1789-1825.

393. YEIJIRI DANCING. Her ivory colored robe bordered in pink and black and tied with an obi of rich black.

394. TOMOYE GOZEN, "A Brave Woman," wife of Yoshinoka, on horseback. Two color print on soft old paper.

TOYOKUNI II., 1777-1840.

395. TWO ACTORS IN CHARACTER. Man and woman seen at half length.

UTAMARO, 1753-1806.

396. LOVER AND HIS MISTRESS. A two color print of mueh eharm partieularly in the printing of the black of the man's robe. The eolor is going and the print time-worn, but nevertheless it still retains great artistie value.

YEIZAN, 1780-1830.

397. GIRL IN PINK, lighting an ando. Well and elearly printed in soft eolors, rose and blaek predominating.

GAKUTEI, 1730-1760.

398. SURIMONO. Old Japanese Boat approaehing directly to the Spectator over water printed in gauffrage; Sunset near Mt. Fuji in the background, and in the foreground a fog delieately printed in silver is rising.

HOKKEI, 1780-1856.

399. GROUP UNDER A CHERRY TREE IN BLOOM. Surimono with poem: "It's the same girl he met last year and they are the same Cherry blossoms. He would be sorry to go away from the Cherrry Blossoms, but broken-hearted to leave again the girl."

KUNISADA, 1786-1865.

400. STANDING FIGURE OF A WOMAN, with a letter; a moonlight landscape seen to the right.

SHUNSEN, 1740-1760.

401. TWO GEISHA GIRLS DRESSING. The standing figure of the girl tying an obi over the straight folds of her black gauze obi unusually graceful.

UTAMARO, 1753-1806.

402. THE COURTESAN SHINOWARA SEATED READING. Her obi of rieh blaek is bordered in rose color and tied with an obi of persian pattern. Collector's seal.
From the series "Famous Beauties in their Private Apartments."

403. THREE GIRLS IN A NIWAKA DANCE IN THE YOSHIWARA; they wear short robes of grey blue and flowered green and carry pink fans.

KITAO MASANOBU, 1761-1816.

404. COURTESAN AND HER LOVER PLAYING "GOBAN." Oblong hosoye (very unusual form), showing them as is seated in a large pomegranate.

TOYOKUNI I., 1789-1825.

405. NOBLEMAN AND TWO ATTENDANTS. Landseape seen from the balcony. Very fine impression in lacquered black and old blue on fine paper. Koban diptych. VERY SCARCE work of Toyokuni.

HIROSHIGE, 1797, 1858.

406. SAKANOSHITA. Man leading an ox on a hill where one sees a trickling waterfall across the chasm on the opposite cliffs. From the oblong "53 Stations." Fine impression with margins.

407. MATSUCHIYAMA. A scarce print from the "Yedo Meisho," with margins. Oblong series.

408. MINAKUCHI. Very clearly printed example, with margins. From the "53 Stations."

409. CHIRIFU: Horse-fair, horses feeding in a rice field. From the oblong Tokaida, margins.

410. WATERFALL AT OGI. From the "100 Views of Yedo," and a noted print. Margins.

HOKUSAI, 1760-1849.

411. KIRIFURI WATERFALL. Sometimes called the "Cascade of ribbons," with three men looking up, two others on the rocks at the right.

SHINSAI, 1785-1845.

412. LARGE SURIMONO "Cranes in the Snow." Oblong print, attributed to Hokusai, and one of the desirable "kwa-cho."

SHUNCHO, 1775-1800.

413. A NOBLEMAN SEATED. Chuban form.

HOKUSHU, Pupil of Hakusai.

414. BROADSHEET OF UNUSUAL SIZE. Two actors seen at bust length on a grey ground, with striking use of black in one of the robes.

HOKUSAI, 1760-1849.

415. PENTAPTYCH OR FIVE SHEET PRINT BY HOKUSAI. Very Rare and early work of this master. The varied scene in a Tea-house in the Yoshiwara, with many groups of men and women, attendants, etc. Laid down.

Five-sheet prints of the Ukiyoye artists are extremely scarce, and one by Hokusai is almost unknown.

416. HOSOYE WITH TWO ACTORS, signed "Shunro," one of the signatures used by Hokusai.

KUNIHISA, Pupil of Toyokuni.

417. ACTOR IN A TERRA COTTA ROBE WITH DRAWN SWORD.

KUNIMITSU, Pupil of Toyokuni.

418. GROUP OF FIVE ACTORS IN A SCENE. Fine printing and coloring.

KUNISADA, 1786-1865.

419. WARRIOR IN WINTER, the son of the Leader of the 47 Ronins. Seen at half length.

MASANOBU, 1685-1764.

420. HASHIRAYE or pillar print. Shoki seen in profile. Monochrome with the full signature.
Genuine example, very scarce.

SHUNKO, 1765-1800.

421. ACTOR AS HOTEI, standing by a stream. Hosoye of early coloring and in good condition.

SHUNSEN, 1740-1760.

422. MAN AND WOMAN SUMMER COOLING. Gay river scene, rockets and starry sky in the background. Sheet from a triptych.

SURIMONO.

423. SHUNKYO. A very large surimono of a doll dressed as the Empress; her head dress in silver and gold and the robes gauffered in silver, in the manner of Masanobu.

SHUNSHO, 1726, 1792.

424. ACTOR WITH A STAFF. Fine early printing and coloring, showing some oxidisation. Hosoye.

425. ACTOR IN NIGHT RAIN. Hosoye form, but unfortunately there is a wormhole in the face.

SHUNTEI.

426. HOSOYE WITH TWO FIGURES. A man and a woman, in Spring. Three color print.

427. AKICHI SANNOSUKE CROSSING LAKE BIWA ON HORSEBACK. A spirited scene.

SHUNYEI, 1769-1819.

428. WARRIOR DRAWING HIS SWORD. Hashiraye, or pillar print in monochrome.

429. WRESTLER. Two color hosoye on a yellow ground. Few wormholes.

TOYOKUNI, 1789-1825.

430. SQUARE PRINT WITH ACTOR, in voluminous brown and green robes, carrying a fan with his portrait.

431. ACTOR AS A SAMURAI, in a robe of fine black gauffered in a character pattern. Small panel print.

432. ACTOR IN A GREEN SHORT ROBE, lined with rose color and patterned in gauffrage. Small panel print.

433. ACTOR SEATED ON A BLACK AND YELLOW CARRIAGE. His robe of lavender in a pattern of Pine Trees in the snow.

434. TWO ACTORS, A MAN AND A WOMAN. Hosoye form on a grey wash ground.

435. HOSOYE, FINE EXAMPLE. Actor standing in a yellow foreground. Bamboo fence and plum tree in the background covered with a light fall of snow.

436. ACTOR AS A WOMAN. Hosoye form; the robes of grey and rose set off by the contrasting black and yellow of obi, fan and cap.

437. GROUP OF TWO WOMEN AND A MAN, near a yellow fence under a tree.

438. SEGAWA ROKU AND TWO MEN UNDER A CHERRY TREE. Fresh clear printing.

439. MAN ADDRESSING A KNEELING WOMAN. A splendid example of the "majestic" line often used by the first Toyokuni.

440. OHAN AND CHOYEMON. The famous beauty of eighteen and her middle aged lover; note the oxidisation of her purple robe.

TOYOKUNI II.

441. MAN STANDING WITH A GIFT TIED IN A FUKUSA.

442. TOYOKUNI II. Actor as the "Happy God" Hotei.

UTAMARO, 1753-1806.

443. TRIPTYCH BY UTAMARO. A Princess leaving her black Kago at Gotenyama on Shingawa Bay. Her attendants are six women in robes of rose and lavender. Laid down.

UTAMARO II.

444. GROUP OF THREE GIRLS, seen at half length, note the unusual head-dress of the taller figure.

YEIZAN, 1780-1830.

445. THE ATTENDANTS OF A PRINCESS. Two sheets from a Pentaptych, showing six girls bearing standards, gifts, etc. Complete in themselves.

HIROSHIGE, 1785-1858.

446. PANEL PRINT OF BIRDS AND HIBISCUS. Toned.

447. PANEL PRINT FROM THE TOTO MEISHO. Twilight, bridge and temple.

448. PANEL. STORK AND BLUE FLOWER. Fine original coloring and gauffrage printing of one of the most beautiful of Hiroshige's "Kwa-Cho." Stained.

449. WINDY DAY ON THE BRIDGE. Boys (unseen) flying kites. From the oblong Tokaido.

450. MOONLIGHT RIVER PATH. From the "Tokaido."

451. THE RED BRIDGE FROM THE OBLONG TOKAIDO.

452. MOONLIGHT BATHERS. From the oblong series.

453. THE TALKING ROCK ON THE STEEP MOUNTAIN PATH. Fuji seen through the curve in the mountains.

454. RAIN AT OISO. One of the noted prints of the oblong Tokaido.

455. THE FERRY BOAT FROM THE OBLONG TOKAIDO.

456. TRANSFERRING TO THE FERRY. From the oblong Tokaido.

457. NIGHT ATTACK IN THE RAIN. From the Chiushingura.

458. HARBOR SCENE, with boats at anchor from the oblong Tokaido.

459. WORKERS IN THE RICE FIELDS. Oblong series.

460. TWO PRINTS FROM THE Hiroshige series. Oblong. (2)

461. DAIMIO'S PROCESSION IN CHERRY SEASON. Time worn.

HOKUSAI, 1760-1849.

462. THE GREAT WAVE AT KANAZAWA. From the 36 Views of Fuji. Toned example of one of the great prints of that series.

463. BRIDGE WITH HORSEMAN AND FOOT PASSENGERS. Cloth drying on the opposite shore. Oblong.

464. COMICAL PICTURE, with long legged men. Chuban form.

HOKUSAI AND HIROSHIGE.

465. GEISHA GIRLS ON A BALCONY BY HOKUSAI; picnic by a River by Hiroshige. (2 pcs.)

KEISAI MASAYOSHI, 1761-1824.

466. BIRDS AND BERRIES. Toned broadsheet, oblong.

SHIKO.

467. TOW BOAT ON A CANAL. Interesting and unusual broadsheet.

UTAMARO, 1753-1806.

468. THE SHOWER. Pretty panel print in monochrome and old coloring. A girl with her arm around her lover's neck helps him hold the umbrella that shelters them both.

YEISHO, 1790-1805.

469. LARGE HEAD OF A COURTESAN. She holds a sake cup and in the other hand a fringed chrysanthemum. Note the fine drawing of the hands. Toned print, but scarce.

KUNISADA, 1786-1865.

470. WOMAN CARRYING FAGGOTS AND LEADING A BLACK OX. Effective coloring.

471. LADY WITH A FAN. A fan inset in the print shows a view of Mt. Fuji at twilight.

472. LADY IN THE WIND, which is carrying away her umbrella and blowing her obi untied.

473. LADY NEAR A SCREEN WITH LARGE BLACK CHARACTERS. Thinking of her lover, whose picture is in the print.

KUNITSUNA, 1750-1770.

474. BATTLE SCENE WITH MOUNTED WARRIORS. Triptych.

KUNIYOSHI, 1798-1861.

475. TWO GIRLS DRYING LINEN. A very pretty print and a fresh clear impression.

476. ACTOR IN A SCENE, his robes of apricot and blue, note the good use of black.

477. GIRL WADING TO ENTER A BOAT.

478. GIRL IN A SHOWER ON A BOAT. Night scene; she is protecting her blue robe with a voluminous cape of softest black, holding up her large straw hat. Note the fine printing.

479. COMPANION TO THE PRECEDING. The rain is over, the composition is different, but the rich black and blue are equally effective.

480. LADY DANCING. Robed in pink and black; two musicians in ivory and apricot behind her.

481. LADY AND TWO CHILDREN; the baby peeping over her back, while the little girl carries an umbrella.

482. LADY IN PINK CHECKED ROBE, with the picture of a Carp. She is seen at half length. One of the few of his prints showing European influence.

KYOSAI.

483. DARUMA AND OKAME PLAYING A GAME. Broadsheet.

SADAHIDE, 1800-1864.

484. AMERICAN-JAPANESE PRINT. An American driven in a Phaeton by a Coachman on the shore; a large sailing vessel in the Harbor flying the Japanese idea of the American Flag.

485. A LITTLE BOY PLAYING AS A WARRIOR; with a reel of thread, he has caught a lady in grey robes tied with black.

SHIGEKAYO.

486. FUJI AND A GUARDIAN ANGEL. She is rising on the mist from the sea.

TOSHIKOTO. Contemporary Artist.

487. TWO LADIES ADMIRING IRIS GARDEN. Printed in silver and delicate colors with good use of orange.

TOYOKUNI.

488. GIRL KNEELING MAKING A PETITION. She wears a robe of black and pink; suggestion of landscape.

489. LADY PREPARING TO DRESS. Large blue crests are used with good effect in the background.

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